



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

### A Department of Metal Work

In the Museum collections are numerous pieces of early American metal work, such as old pewter bearing the names of Philadelphia makers; silver spoons produced by pioneer silversmiths in New England and in Pennsylvania, and a large silver ewer elaborately decorated with relief designs of an historical nature which was made in 1833 by Reed, a Philadelphia silversmith. The inscription on the front, which explains its history, is as follows:

"Presented by the Whigs of the City and County of Philadelphia to the Hon. James C. Jones, Governor of Tennessee, as a token of their admiration of his lofty eloquence and gratitude for his gallant services in the Gubernatorial canvass of 1843.

The entire surface of the pitcher is covered with chased work consisting of floral designs, medallions, the American eagle etc., and a representation of Henry Clay standing on the stump of a tree addressing a crowd of his countrymen, one of whom holds a flag inscribed "Whig." On the reverse "Ashland," the home of Clay, is shown.

Around these pieces as a nucleus it is hoped to gather a unique collection of American metal work. Two things are needed to this end, first,—a sufficient fund to purchase examples as opportunities may occur, and second,—the presentation of pieces which may be in the possession of friends of the Museum, or which they may be able to procure. This is an entirely new field and one which may properly be entered by this Museum.



SILVER PITCHER, CAST AND CHASED.  
Made by Reed, of Philadelphia.

which resulted in the establishment of Whig principles and opened the Presidential campaign with sure harbingers of the triumphant election of Henry Clay in 1844."

### The School of Industrial Art of the Pennsylvania Museum

#### Notes

A list of applications made to the Art Department during the last two years by manufacturers, architects, schools, etc., for students of the school to fill positions, shows the marked character of, and variety in, the opportunities offered to applied art workers.

Colorists (inks for printing, carpets, etc.).....	3
Commercial design and illustration (book covers, posters, etc.) .....	24
Stained glass .....	6
Architectural draughtsmen and renderers .....	22
Interior decorators .....	16
Embroidery designers .....	3
Teachers of art .....	38
Metal designers (gas fixtures, etc.).....	7
Mosaic (wood and stone).....	2
Designers of stuffs (carpets, lace curtains, etc.).....	15
Modelers (terra cotta) .....	4
Embossing, etc. ....	3
Leather workers .....	3
Letterers .....	8
Furniture designers .....	6
Decorative painters .....	11
Lithography .....	2
Bookbinding .....	1
Costumes .....	2
	—
	176

On Wednesday evening, February 11th, Miss Coan, a member of the Alumni Association of the Pennsylvania Museum and School of Industrial Art, gave a most interesting talk on "Educational Methods in Porto Pico."

In speaking of the artistic sense of the Porto Ricans Miss Coan told many curious things; for instance, they decorate with the most beautiful carving and intricate inlaid work, canes and only canes, never applying this work to any other articles. This may be accounted for by the fact that the homes of the